

HALLOWEEN 40

It's been twenty years of hell for Laurie Strode, who has lived a life of seclusion since her last run-in with Michael Myers. Now, with the murder of her son John Tate, Laurie is ripped from that seclusion for one final battle with the boogeyman.

ACT ONE: HE'S BACK AND SO IS SHE

SEATTLE, WASHINGTON. NIGHT.

We open up on a peaceful residential street. Pulling up on the traditional, two-story house is **JOHN TATE**. He's older now and married, though not to Molly. The happy couple exit the car - John carrying a laptop bag and his wife **JESSICA**, holding books.

Inside, John frets about what to do for dinner (Chinese or pizza?) while Jessica mentions his daughter **ALLYSON** has called from college.

While debating about what to do for dinner, John decides to take a shower. Alone, Jessica goes through the mail in the kitchen when something sinister catches her eye.

ON THE REFRIGERATOR, A PICTURE OF JOHN AND LAURIE - BACK THEN KNOWN AS KERI - BUT WITH LAURIE'S FACE SLOPPILY CUT OUT.

Jessica freezes, stumbles back a bit and stammers as she goes to speak.

BEHIND her is Michael Myers. The Shape. He lifts a butcher knife and slides it effortlessly across her neck.

In the bathroom, John prepares to hop into the shower but a **THUD**, barely audible over the running water, draws his attention. He peeks out into the hall and calls out to Jessica. No response.

Investigating, John eventually finds Jessica's mutilated body and comes face-to-face with his uncle before a brutal and bloody death.

CUT TO:

RURAL MICHIGAN.

Laurie's compound. She's armed to the teeth. Ready for the inevitable battle with her brother. We find out Laurie never died at that asylum years ago after her final showdown with

Michael Myers. Like decades before, she faked that too and ran back into seclusion knowing you can't kill the boogeyman.

In her militia-like house, she's fallen into deep paranoia. Security cameras line the outer perimeter of her property. Fences with barbed wire make sure nothing easily can make its way in.

Inside the compound, a broken Laurie - with her long hair and gaunt look - sips her alcohol as she half-pays attention to the TV. That is ... until a news tease between her shows.

To her unimaginable horror, the story is about her - no, worse. It's about the murder of John Tate 2,000 miles away. She drops her drink and silently sobs.

It's Laurie's return to civilization that forces her to confront her past. At John's funeral in Seattle, she silently watches from afar - but is eventually spotted by Allyson, her granddaughter. Along with Allyson is **MOLLY** - John's old girlfriend and former wife.

After the services, Allyson, with her mom standing behind, approaches Laurie. There's clearly no love-lost between the two. The two have a heated discussion about how she disappeared from their lives. Laurie tries to explain to Allyson it was all done to protect John.

LAURIE

You've got to understand. I did it to protect your dad. To protect you.

ALLYSON

Well that sure worked out, didn't it Laurie?

Laurie is hurt but deep down understands the ugliness - she's the reason for this mess.

ALLYSON

Just go back to wherever you've holed away for the last 20 years. My dad didn't need you and I sure as hell don't.

The pain in Laurie's eyes don't gain much sympathy as an upset Allyson walks off. Molly, though, does look back with sympathy.

Back in Michigan, as Halloween approaches, a distraught Laurie flirts with shooting herself - until there's a disturbance outside her entrance.

It's Allyson.

She buzzes her through the main gate and up into the house. Laurie is confused but appreciative that Allyson came all this way.

But Allyson is still angry and knows something about Laurie's past ... something no one seemingly has ever confronted her on all these years later.

At the kitchen table, neither speak. Allyson just stares at Laurie before finally reaching into her book bag and pulling out a piece of paper. She then slams it on the table in a huff.

ALLYSON

You really are terrible at
protecting your children, aren't
you Laurie?

LAURIE

(confused)
What - what do you mean?

Laurie gathers the piece of paper. It's a print-out of a newspaper article.

DAUGHTER OF LAURIE STRODE SLAIN IN HALLOWEEN MURDER

Horror in Laurie's face.

LAURIE

Jamie.
(beat)
Where'd you find this?!

ALLYSON

You'd be surprised what exists on
the internet -
(sarcastically)
Grandma.

Laurie eventually snaps.

LAURIE

I'm sorry. If you think you can come into my house and bully me and do everything you can to make me feel worse, it's not going to work. I have been dead inside for 40 years now. Everyone I've ever loved has been murdered by my brother. I am numb and hollowed out, Allyson. I am broken and nothing you say can make me feel any worse than I have felt since finding out your dad was murdered.

Allyson wipes a tear away.

LAURIE

Because the truth is, I've been expecting this day for the last 20 years. I begged your father to change his name and to get as far away from his past as possible. I pleaded with him until he told me it was time to leave him and his new family alone.

Laurie angrily stands up - Allyson remains seated in shock.

LAURIE

(sobbing)

I had to live with the guilt over what happened to Jamie - how I abandoned her and how I couldn't protect her. **MY LITTLE GIRL, ALLYSON! MY BABY!** I failed her! I was not going to let that happen to John. I was going to protect him. I was going to be there for him because I was not there for his sister. But I couldn't force your dad into seclusion. I couldn't force him to uproot his life and run like I had for twenty years. Don't you dare come into my house and pin this on me.

Laurie stands, breathing heavily as Allyson tries to collect her thoughts.

An emotional, if not raw moment between grandmother and granddaughter. Allyson gains a bit of respect for Laurie but is still confused as to *why she abandoned Jamie*. She presses more and Laurie does a deep-dive into who the boogeyman

really is and why she's attempted to run from him for the last 40 years.

LAURIE

If there's one thing I've realized, Allyson: it's that you can't outrun the boogeyman. And I don't intend to anymore.

CUT TO:

ACT TWO: WHAT ARE WE DEALING WITH & HOW IS IT STOPPED?

Laurie reunites with Molly after all these years - the two hug and Molly tells the story about how Laurie, the head mistress at the school she met John, saved their lives. "She's a fighter," Molly reminds Allyson.

"We need to take this fight to Michael," professes a newly emboldened Laurie. There, the three begin to organize not just Michael's return - but their own.

The town outside Laurie's compound is very similar to that of the one she grew up in and the ghosts of Halloweens past have apparently made their way to it.

In town, the night before Halloween at a midnight showing of **THE EXORCIST**, a group of teens, reminiscent of Laurie and her friends from 1978, are targeted and brutally murdered by Michael.

As Halloween begins, the shocking news is splattered across the local morning news: **FOUR DEAD IN MOVIE MASSACRE**. Laurie, drinking her coffee watching the events unfold in stock footage on her living room TV, knows.

"He's here!"

In town, she stops off at the local police department and pleads for a curfew. In a fitting twist, she's now in the role of Dr. Loomis.

LAURIE

You do not know what you're dealing with here, Chief. I do. I've dealt with this evil son of a bitch for 40 years and now that evil has made its way to your town.

Despite telling them who she is, her past and their knowledge of Michael Myers, no one on the force takes her remarks too seriously. After all, the town knows Laurie, the outcast

hermit who's as much a legend in these parts as Michael Myers was to Haddonfield.

"Go back to your compound, Laurie..."

But Laurie isn't giving up.

Night falls on the town as droves of trick-or-treaters spill out onto the streets. Laurie watches from her pickup, with both Allyson and Molly stuffed in the cab.

"He's out there..."

Sure enough, Michael does what Michael loves to do best: stalk babysitters. He watches and follows one as she leaves her house for that of the boy she's babysitting. A little detour that reminds Michael of his real target.

The girl is innocent and attractive. Very much like Laurie was in 1978. But this isn't the 1970s and she's seen enough scary movies to know that when weird noises and random sights of shadows begin to creep into her night of babysitting, it's time to call the police.

It's there Laurie hears on her police scanner the call. She peels off from the main drag in town and begins to speed toward the residential street.

Unfortunately for the babysitter, she's gutted before the cops can even get there.

Laurie arrives to a frenzied scene. The police have already found the body(ies).

Barely missing nosy neighbors with her pickup as she plows into the neighborhood, Laurie hops out and finds the police chief. He's not amused.

"It's Michael, isn't it?"

He pushes back but even he senses it.

We find out that Michael didn't just kill the babysitter. He also killed the kid she was babysitting. This upsets Laurie - he's even more sadistic than before.

Reluctantly, the police start to listen to her as the town has seen more dead bodies this Halloween than it's seen in the past 40+ years.

ACT THREE: WE'RE ENDING THIS ONCE AND FOR ALL

Laurie breaks down the plan: they need to lure Michael to her compound. It's the only way.

She then confronts Allyson, telling her it's too dangerous and that her and Molly need to stay back in town. This isn't her fight and she can't risk something happening to the only remaining part of her bloodline (outside Michael, that is). Allyson protests. "This is for my father!" but Molly agrees - she's best served staying away.

Molly and Allyson will settle in at the local hotel, with police protection, of course.

The rest of the force will position up at the compound ... for one last showdown.

The group breaks. Laurie hugs Allyson and Molly, thanking both for coming and allowing her some level of closure. "Your dad loved you so much and he'd be so proud of you ... just as much as I am."

Laurie arrives at the compound with the police. As she gets out of her pickup, she looks out over the woods that surround her home and yells into the Halloween night.

COME AND GET ME, YOU BASTARD!

At the hotel, Allyson and Molly settle in. Both worried. Laurie doesn't own a cell phone or Allyson would text. It's a waiting game now.

Back at Laurie's compound, she sits patiently in the living room, rocking back and forth with her prized shotgun snug up against her body.

The Chief is with her. She's talking about Michael - how she's figured out how he ticks all these years later.

She mentions Jamie's and John's deaths and her real understanding of why Michael went after them.

LAURIE

Dr. Loomis always believed he was going after his bloodline and that would explain why he killed Jamie and finally John. But I knew better. Michael never once believed I was dead and he knew the only way he could get me ... *without getting me*, was by going after those I loved the most. It's like he revels at seeing me suffer.

It's at that point Laurie comes to a sinking realization: Michael isn't coming to the compound. He's going to toy with her one last time by killing the only person left she loves.

WE GOTTA GET BACK TO TOWN!

Frantic, Laurie explains that Michael is heading to the hotel. This was always his plan. He wants Allyson - not her. At least, not her just yet.

The Chief radios back to the hotel but there's no response!

BACK at the hotel, we see the officer standing guard has been murdered and stashed away in a corner next to a vending machine.

In the room, Molly and Allyson impatiently, and nervously, watch the television - until a knock at the door draws their attention.

Molly looks over at Allyson, who's on the next bed. "Maybe it's over?"

No chance.

She gets up, walks to the door and looks out the peephole. The hallway is empty.

Slowly, she unlocks it and opens the door - peering out into the empty hall.

Molly is now uneasy and turns back to Allyson. "The guard is gone."

Allyson reaches over for the room phone - it's dead! She then grabs her cellphone off the stand but before she can dial 911, **OUT STEPS MICHAEL FROM BEHIND MOLLY!** He thrusts his knife into her back, lifting her up off the ground! Allyson screams a bloodcurdling scream as her mother violently shakes from the brute force of Michael's knife.

He then yanks the knife out and her body falls limp to the ground.

In the doorway stands her evil uncle. She kicks herself off the bed, grabs a pistol from her jacket and drops four slugs directly into his chest.

Michael jerks backwards out into the hall before collapsing to the ground.

Allyson runs over to Molly, screaming for her to be alive.

But she's not. Allyson then scoops Molly's bloodied and dead body into her arms and sobs over her.

THEN THE ELEVATOR OPENS and out runs Laurie with the police chief and a couple other officers. Laurie spots Molly's dead body and screams.

She grabs Allyson, pulls her up off the ground and asks where Michael is. Allyson, dazed, points over toward across the hall ... where Michael's body is now gone.

"I'm so sorry, baby. I'm so sorry. I failed you again. I failed," Laurie cries.

But Allyson can only shake her head no - this wasn't her fault. They made the decision to come and now she's making the decision to end it.

Laurie pleads with her to go back to the station with one of the officers but she refuses.

"That monster killed my parents. Now I'm going to kill him."

Laurie and Allyson team up to hunt Michael.

JUST THEN, THE HOTEL'S POWER CUTS OUT.

The generator kicks in and illuminates the hallway in a red glow.

The two begin their hunt. Both with their handguns. They begin to sweep the hotel.

Floor by floor.

Meanwhile, the police are alerting residents to **STAY IN THEIR ROOMS**. But they feel almost powerless to stop Michael, so they defer to Laurie.

Finally, down another hall, this one a maintenance one, Michael emerges.

Laurie tells Allyson to stand back - and she does. Laurie drops a few rounds in him and then makes her way toward his seemingly lifeless body. The knife he held has dropped to his side. Laurie grabs it and gets close to Michael's stilled body.

"Haven't you learned after all these years not to drop the knife?"

She then plunges it into his stomach - again and again and again. Finally, she violently slits his throat.

Exhausted, she falls back. Allyson runs up to her and then asks, "is he dead?"

Laurie smirks.

"You can't kill the boogeyman..."

Suddenly, Michael lunges for both. Laurie takes the knife and RAMS IT AGAIN INTO HIS CHEST. He falls back toward the wall and slumps over.

She looks around, then stands up.

"Grab that crowbar," she yells to Allyson.

Allyson quickly grabs the crowbar next to a bundle of tools in the corner of the hall.

Laurie then shoves it into the maintenance elevator doors and begins forcing the doors open.

Exposed is the elevator shaft. She looks down it - the glow of red from the ten or so hallways beneath them shimmers through into the shaft.

Laurie pulls back and looks over at Michael's body.

He twitches. Then twitches once again before sitting up.

Allyson steps back, almost whimpering. Laurie manically smiles.

"Get up!"

Michael begins to pull his bloodied body off the ground. He then looks over at Laurie, who's standing on the edge of the elevator shaft opening.

"Come and get me, you coward!"

He quickly lunges for Laurie but as he reaches her, she swings around, grabbing the edge of the opening to the shaft. Michael can't stop and dives right through the opening. But before he drops into the shaft below, in a last act of desperation, he grabs Laurie's arm and attempts to pull her in with him!

She screams but is quickly SAVED by Allyson, who grabs her other arm and yanks her back into the hallway. Michael plunges into the darkness of the elevator shaft.

THUD! Presumably his body smacking at the bottom - or on top of the elevator car well below them.

Both Allyson and Laurie collapse into each other's arms.

FADE TO BLACK

